

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
REVIEW ON: 31 Jul 99
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION C 10

1. (S) This report provides documentation of a remote viewing session conducted for training purposes to enhance a remote viewer's demonstrated ability.
2. (S) This session appears to have a curious target correlation factor in that the viewer's overwhelming impression of a facade may, in fact, be a primary component of the target which was a [REDACTED] The remote viewer was very analytical during the session and appeared to have difficulty forming relevant images. He was undisturbed by ambient room noise which was quite loud. Once into the session he was able to "move around" the target well but his descriptions were analytical in nature.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B is available target data.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION C 10

#66: This will be a remote viewing session (edited for security).

PAUSE

Its time now to focus your attention.

PAUSE

On the point on the Planet designated by the geographic coordinate:

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Let yourself become aware of those coordinates.
Let yourself relax and concentrate.

SG1B



Relax, concentrate and focus and describe the target to me.

+03 #1: I see what looks like some kind of a framing around someone.

PAUSE

Like they're outside but they're sitting inside something that's framed. They're sitting down inside this, this frame.

PAUSE

Some kind of controls. Their hands are extended forward but I can't see what it is that's controlled.

#66: Move back away and get a larger picture of the area.

+04 #1: I see funny buildings.

#66: Describe them to me.

PAUSE

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#1: They're . . . This . . . They're made of heavy stone.

PAUSE

#66: Go on.

#1: Very, very angular architecture.

PAUSE

Heavy block type structure. For some reason I get a feeling of a university type atmosphere. Center of learning or center of study of some kind.

PAUSE

+06 I see a large courtyard. Predominant building has got. . . is red, its got red stone. Its . . . got kind of a unique. . I . . see a kind of a funny entrance to it.

PAUSE

Its like the kind of entrance you'd expect to see on a cathedral but its not a cathedral. Definitely not a church, but its got that, that, that great gateway type entrance to it. Heavy stone, heavy doors.

PAUSE

I sense a facade of some sort except its decorated to be . . to represent something that its not or if its designed for some other reason and its not being used for that. I just sense. . . . a facade type feeling.

PAUSE

#66: Look through. . Look clearly through this facade and describe the true function of this area.

+08 #1: Tremendous feeling of oppression. I sense. . I sense a form of grandeur type architecture. Gild edge architecture but very misplaced for some reason. Its . . misused. It doesn't belong with the. . It doesn't belong with what I'm feeling.

Its . . . I get the strong impression that its . . a very old building that's renovated but done strictly from the classical sense. Its just. .

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Its renovated for show and its not . . there's no appreciation.

#66: Okay.

#1: Seems to be a . . I got a tremendous feeling of oppression when I went into this building, just a very demoting type feeling. There's a very large portrait on the left hand wall as you enter. Its either a portrait or I'm getting flashes of a person for some reason. Its almost like its an honorary type thing.

PAUSE

+10 #66: What goes on here?

PAUSE

#1: Strong feelings of functionary type things in the building. I feel like the area is a place of study, like a university or something but the feelings of this building are like its a . . . almost like its a . . I . . Terrible feelings about this building. Its like an honorarium of some sort, like it reflects revered thing for a person or an object or a . . but its all - doesn't make sense, its all like at stake or hard feeling to describe.

#66: Describe your present relative position.

#1: Standing just inside the arch doorway of this red block house type. That's a wrong term. This heavy architecture, this place. I'm just inside the doorway on the right hand side and I'm facing the left wall and there's a . . I don't get a feeling for perspective, but I feel there's a large photograph displayed. . or something. Yeah. Yeah. Its like, I guess, its like you're supposed to recognize this honored or revered person or object upon entering and its supposed to do something and I don't sense it does anything. Its like falsehood, a facade of some sort.

#66: Okay.

#1: I don't know if its preserved for historical reasons or what, but it doesn't fit for some reason.

#66: Okay. Let's move back outside this building now and get a perspective of the greater schematic of the grounds as it were or a greater look at

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the overall area and perhaps look at some other buildings other than this one.

+13 #1: Ha. Really. Its a large, square courtyard. Very. . . The architecture is very, very heavy. Its. . Everything's made of large blocks. Courtyard is almost entirely encircled. I just get a feeling of great immenseness in this courtyard. The . . I see rows of windows recessed between colonades for some reason. Its like multi-storied buildings of an older architecture with a . . decorative colonades all the way down the face of the building and that these tall double sided windows are kind of recessed between the colonades. But I have a distinct feeling that there's a study or a university type function. I don't know why.

PAUSE

+15 I see what, to one side what appears to be a . . decorative walk like the edge of a well-manicured park or garden but its completely desolate. There's nobody there hardly. Again, I get this, this tremendous false feeling for some reason. Like its eye wash.

#66: See beyond the facade, see beyond the falseness and seek the true meaning of this.

PAUSE

+17 I see a tremendous disillusionment for some reason. This thing was made for people but was never really meant to be used. I don't understand that. It was contrived for people but the people aren't meant to use it.

#66: What then is using it?

#1: Nothing. Desolate. Its just . . Well, that doesn't make any sense at all, but that's all I get. It was made deliberate. It was deliberately designed for people, but they don't use it. I don't. . . Tremendous uncomfortable feeling about this whole thing.

PAUSE

That's not the predominant thing in the square anyway, its . . I'm getting side tracked I think. I think the true target is the imposing structure with the arched doors, the red stone. I keep getting onion shapes for some reason. Look like

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onions with sprouts on top.

PAUSE

Flocks of birds. Don't make any sense because outside of that one small strip of park like area there's . . . its kind of . . . stone and pavement type area.

PAUSE

I'm trying to . . . see what kind of a pattern there is to the courtyard, but . . . sort of like a rectangle with a circular radius. Smaller circular radius. I get a very heavy feeling about this target. Sort of a depressed feeling.

PAUSE

I see an object that's sort of a half-moon shape with a center section cut away in upright loovered doors. I don't . . .

PAUSE

Kind of openings. Tall linear opening. I don't know what the function is of this thing here. But I got a feeling its the only thing with color.

PAUSE

That's really about it.

#66: Okay. Move up in space about five miles above the target and describe the terrain in and around these buildings you've described to me.

+20 #1: City. I sense heavy industry and city around it. Some farms. There's some rather large farms. Very large farms. There seems to be a . . . looking down, I get more feeling than I do. . . as . . . a strong feeling that this is the center of a culture, maybe a capitol or something.

PAUSE

Mostly wide open flat plain area all around. Just huge farms. Incredibly huge. Rows of tractors. Large flat buildings.

#66: Okay, come down closer now. Come down from that altitude much closer so that you can see just the immediate adjacent things to this courtyard area.

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Look around the immediate adjacent area from an altitude of about 1 mile and describe that area.

#1: Large park. Almost enveloped in 3/4's of the size of this square. . . buildings. This area of buildings. I don't see a lot of automobiles for some reason. Very little traffic, I don't see any vehicles. I just sense that there's very little traffic.

#66: Tell me more about this area that surrounds the courtyard buildings.

#1: Lots of manicured trees. Long straight walkways. Park benches on both sides.

PAUSE

+23 I just get the feeling like this stuff's designed for people but its a no-man's land for people. One of those you can look but don't touch type atmosphere. Almost like its been built as a decorative buffer type. That's a good description. Decorative buffer.

PAUSE

#66: Beyond the park area. Look now beyond the park area and describe the surrounding area.

#1: Safe. Quite a few modern buildings, but still some heavy architecture evident.

PAUSE

+24 #66: Okay, review the images in your mind and prepare to draw.

#1: I don't like this target.

#66: Explain your feelings.

#1: I don't know, its . . . I just had that very strong feeling that all this is . . . that the. . . what I would consider pleasurable things were designed for people but its more to keep people away than . . . or they're not allowed to share in it or something. Its eye wash. Look, but don't touch. Depression.

Almost a pscyhosis about it. Very heavy feelings. I don't think I'd appreciate living there to tell you the truth.

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#66: Okay, let's see what you can draw here.

#1: Most of its going to be courtyard and that. . . There's a . . . I get this design shape looking down.

PAUSE

This courtyard type area and it only goes about here on this edge and for some reason that's a complete washout. I don't know why, but . . . I want to say, this is like a courtyard.

PAUSE

I have a feeling that I . . . I sense this now, I feel like that the target is actually this, this structure that's made of huge stone blocks.

#66: Now is that in the courtyard?

#1: Its in the courtyard. And there's . . . back in this corner somewhere is a very large. . . like stone arch entrance almost like you would see in a cathedral.

PAUSE

This is not a very good drawing. This . . . This session scares me a little bit because I don't normally get this much detail. I've had really good sessions but for some reason I just feel like this isn't really a super session. And there's some stone steps that kind of lead up to this. But there's very heavy doors. I didn't see any appearance of black. These stones are definitely red. And heavy. And inside, if you were looking at the face, looking down, inside these two heavy doors, like a staircase. Very pleasing architecture but for some reason a very heavy feeling. There's a wall here as you go in and on this wall is a huge dias or however you say that, like a display type thing and its either a picture or a picture photograph of some person.

#66: Put an "X" in that hallway entrance thing where you were standing. Just indicate by an "X" where you stood.

#1: Right here.

#66: Okay.

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#1: And this photograph . . .

#66: An asterisk - is that what you put in?

#1: Yeah an asterisk. Was very imposing. I would say. Probably eight by five feet. And there was just a very stern expression person.

#66: Did you recognize this sterned expression person?

#1: No, but he was. . I didn't see any hair. He had a beard.

#66: Okay.

#1: He had a beard and a moustache. Very rugged. That's beautiful. Ha ha ha ha. (Not audible) when they see this picture. That's 2.

PAUSE

Sort of like Lucifer.

Three, I saw long walkways here. Decorative iron fences. Wood slats. These were all the way down the walkway on both sides. Both sides were benches. And the grass was neat and there was manicured trees. And it was completely devoid of people. Like it was designed for people but nobody there. I kind of had like a . . just an empty feeling.

PAUSE

This was kind of . . you know, I kind of feel like maybe this part of the courtyard might have even opened on to this park but it surrounded 3/4's of the area and its kind of hard to tell where the courtyard left off and the park started. Because I just kind of drifted down the edge of this courtyard and saw this like. . its greenery but then when I came down from very high, I saw park. You know. Its kind of hard to differentiate you know, one from the other.

Oh, I did see a row of actually it was two rows it looked like a two story building. Again, very heavy architecture, heavy stone with decorative colonade type designs all the way down the side. Pairs, in pairs. This type of thing. With very tall windows with rounded tops like.

#66: Where was that in relationship to this.

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#1: These line the courtyard.

#66: Okay. So this. . .

#1: There are two stories as well.

#66: Okay. Now, give me another sketch of the courtyard and kind of show in the courtyard where these buildings and this other original building is located.

#1: I might have trouble with that because it seemed like. . I'll do a real light outline of this courtyard.

#66: Okay.

PAUSE

#1: It seemed like this.

#66: Put Number 4 on this page, so courtyard on Page 4.

#1: Okay. It seemed like the imposing structure that I went into - that's not right. Was like this at one end of this courtyard.

#66: All right.

#1: And there might have been a street entrance on both sides of some sort. But it had steps. . . rather maybe even a circle type drive in here, but it was all pavement and stone and these colonade type things might have been buildings down both sides like this.

#66: Um hm.

#1: Like that.

#66: And again, what's your overall feeling for this little. . this courtyard square and this . . .

#1: I get a feeling, well, I get mixed feelings. Parts of it are facade. They're . . I get strong feelings that they're been redone, refurbished, populated with people and its all meaningless. Its trickery or something. But there's other parts I get the feeling like there's some, some study or some conscious endeavor at something that's going on. A university type atmosphere.

#66: Okay.

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#1: And the park, I get the feeling like that's a buffer to the whole area but I don't know why. Like it was designed specifically to be pleasing to people, but people don't use it.

#66: Okay.

#1: And that's literally it. Its fascinating. I have no idea what that is. Oh, there was some . . . some of these onion shapes. They seemed to be like the profusion of them. Big, little ones and small ones. I don't know. That's Page 5.

#66: Does that have any meaning to you?

#1: No. They just look like onions with sprouts. I'm probably seeing onions with sprouts. Ha ha ha.

#66: Now, I'd like to have you give me a sketch of the areial view. . that you. .

#1: Put that down here in the corner of Page 5.

#66: The courtyard, then. . .

#1: Well, there's a river running like this.

#66: Okay.

#1: And there's like park. This courtyard's over here like this. That's enclosed in a city. The entire thing is on a flat plain type area. There might be some roll to the ground but very little and just some periphial industries but mostly farms. Just huge farms with rows and rows of tractors.

#66: Okay. Is there anything else that you think you want to add?

#1: Yeah. I don't like the target.

#66: Okay and again, you don't feel good, you don't have a good emotion about this?

#1: No, I don't at all.

#66: Is there any other descriptive data that you can tell me? What's meaningful about the target that gives you this ill feeling?

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#1: Just like. . just almost everything about the target says that things are there that are made that are. . that are developed is not a good word. Things have been done in the classic sense for preservation that are meant for human beings to enjoy but aren't enjoying. Its like you would go into an old building completely reconstructed the way it was 150 years ago just for the people. And then, for nothing. Either the people don't enjoy it or they are not allowed to or . . Its just like its all some form of fakery or something. Some ridiculous scene done just for eye wash.

#66: Um hm.

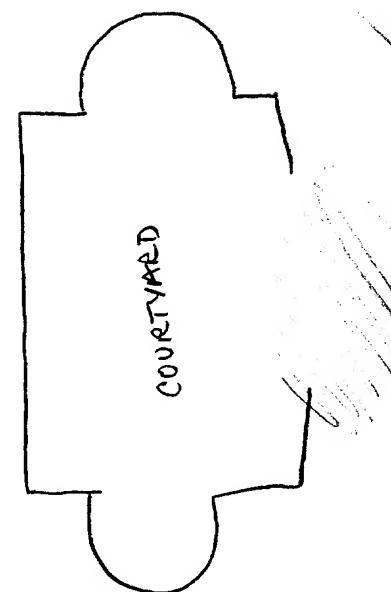
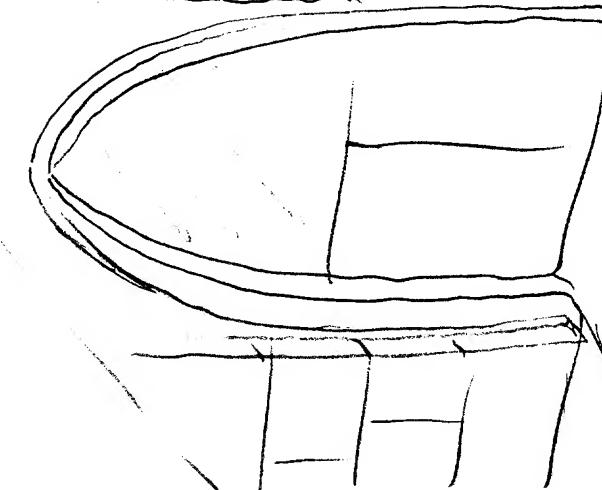
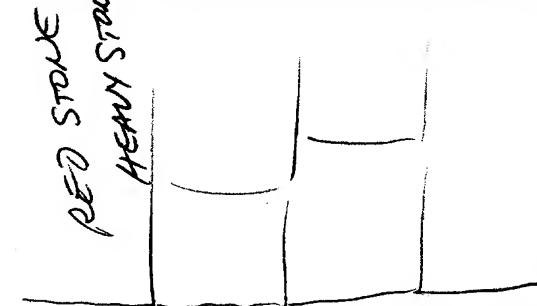
#1: I guess that's what bothers me about it - the target.

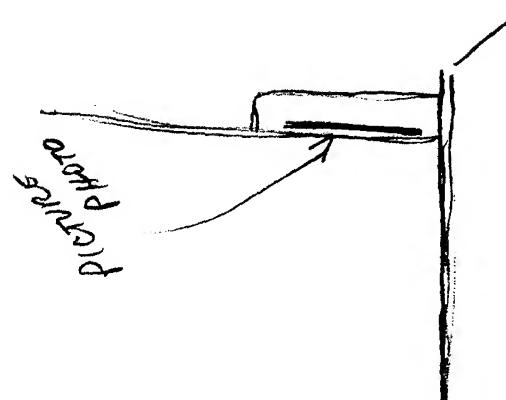
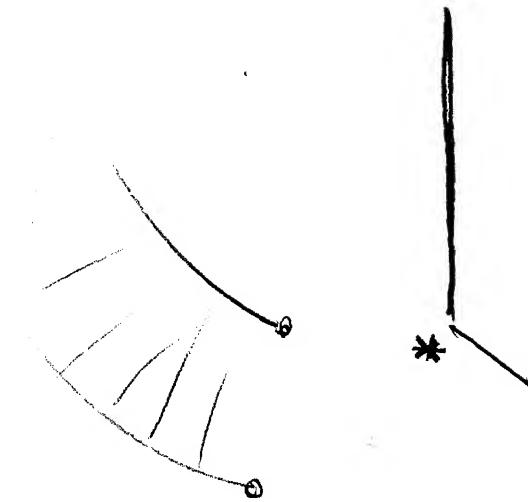
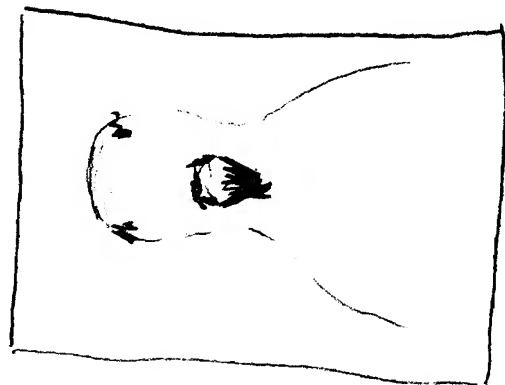
#66: Okay, that'll do it then.

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TAB A





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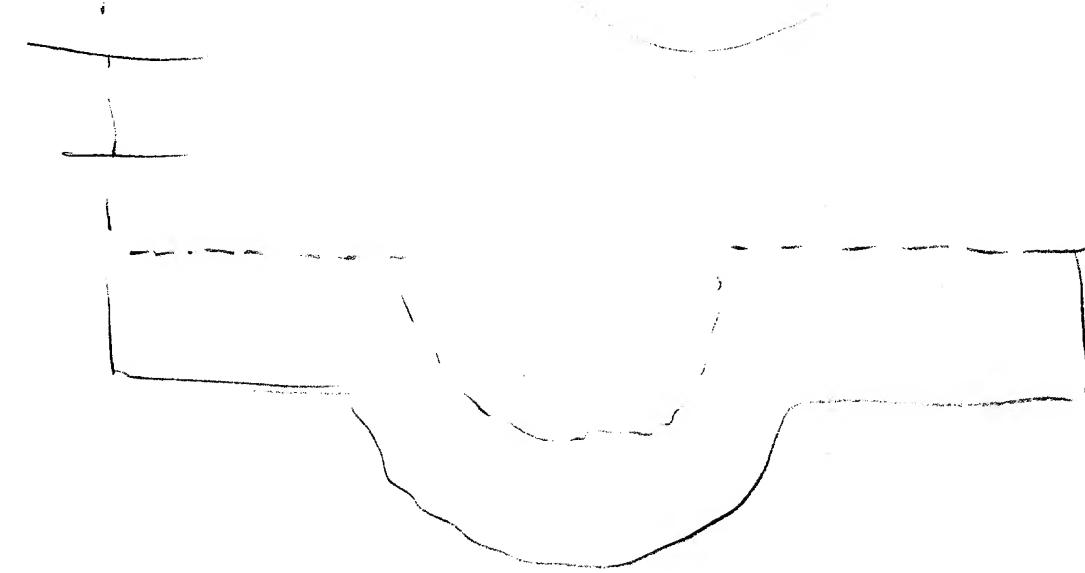
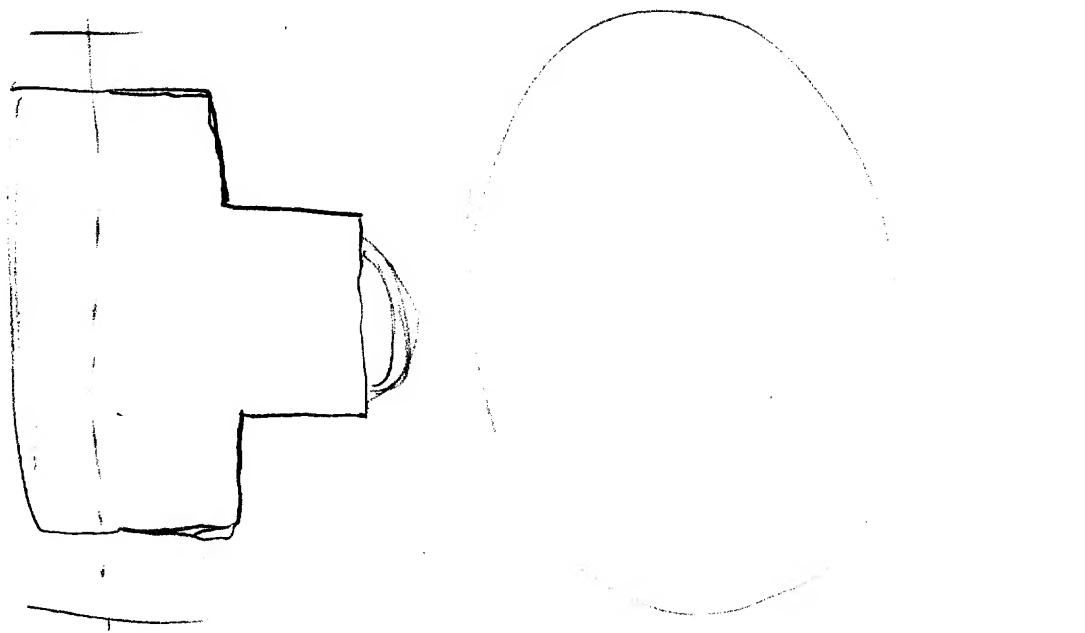
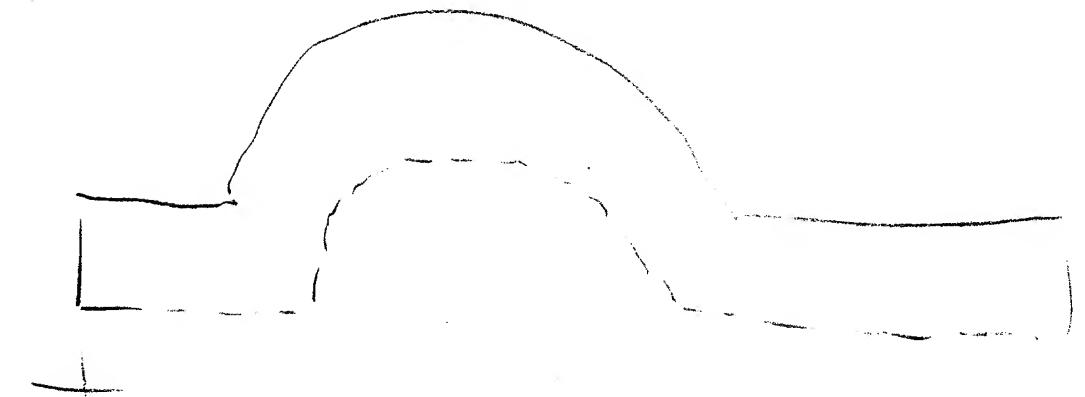
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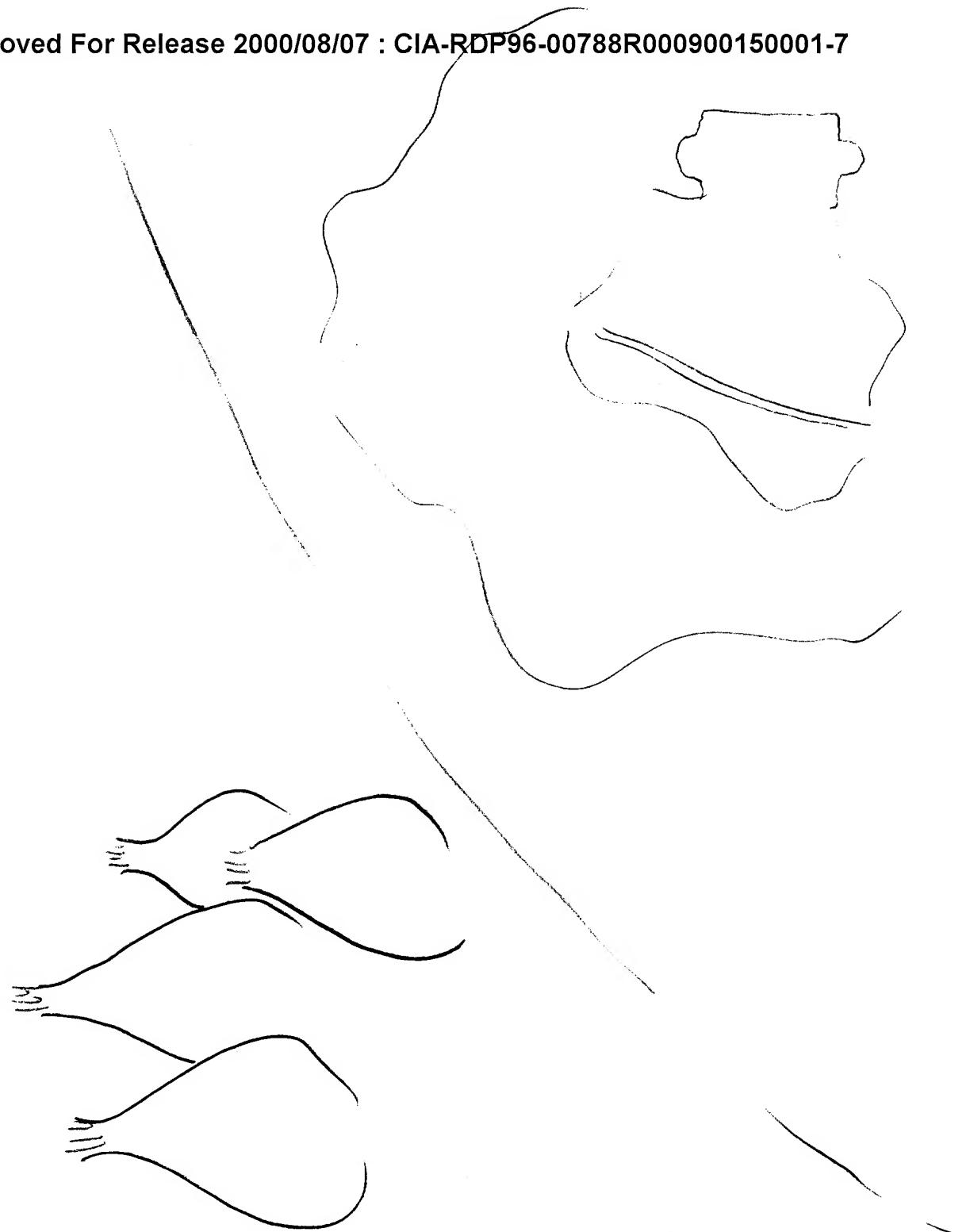
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TAB B

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